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JULIUS SCHLOSSER. *Die abendländliche Klosteranlage des frühen Mittelalters*. 8vo, pp. II, 83 and III. Vienna, 1889; Gerolds Sohn.

This, the first work of its author, is marked by industry, accuracy and method, and is a valuable contribution to knowledge in a field in which, as yet, little has been done. Schlosser's researches, which give evidence of a thorough mastery of all the materials, terminate with the beginning of the eleventh century. He rightly recognizes the *claustral* as the fundamental principle in the scheme of monastic structures in western Europe. The origin of this principle is obscure, as is that of the basilica-tower. According to the author's hypothesis, suggestions of it are apparent in the monasteries proved by Wickhoff to be as old as the age of Augustine. By the eighth century, this scheme is well established in the Benedictine monasteries. Especially suggestive are the remarks upon the important document relating to the buildings of Farfa.—DEHIO, in *D. Literaturzeitung*, 1890, No. 17.

RENAISSANCE.

GEORG GALLAND. *Geschichte der holländischen Baukunst und Bildnerei im Zeitalter der Renaissance, der nationalen Blüte und des Klassicismus*. Mit 181 Textabbild. 8vo, pp. XII, 635. Frankfurt a. M., 1890; Keller.

The art of Holland possesses a strong attraction for those interested in Germanic civilization, and for more than a century the Dutch painters have been the object of diligent study in Germany. Dutch architecture and sculpture have, however, been almost wholly neglected. The work of Galland, which discusses both these subjects, deserves recognition as an attempt to supply a deficiency. The author's enthusiasm, and the fact that he gives signs of a personal familiarity with the monuments described, will offset defects of plan and of form, and lend the book permanent value.—BODE, in *D. Literaturzeitung*, 1890, No. 28.